DANCING STAR MAGAZINE.

"the dancer's digest"

)BER,1954 25 CENTS

)DERN DANCE
COMES OF AGE
IN MEXICO

ROBATICS
FOR MECHANICS

S: ★ ★
PECIAL DANCE NEWS
PHOTOS & COLUMNS

★

student or

star

Selva balance-designed footwear, costumes, and accessories fill every dancing need

Practicing the first plié in front of the mirror, or gracefully executing an arabesque in front of an audience, dancers the world over have always chosen Selva dance footwear. They know that the Selva label is a symbol . . . a symbol of uncompromising quality . . . a symbol of dancewear that has been balance-designed, functionally yet artistically.

Selva costumes, footwear, and accessories to fit every foot, every figure, every routine, are available at fine stores throughout the country. Look for and insist on the Selva label. Colorful catalog on request.

Selva & Sons, Inc., Dept. D, 1607 Broadway, New York 19, N.Y.

Photo: New York City Ballet

THE COVER

Paris and Helen of Troy: Conrad Ludlow and Nancy Johnson in Lew Christensen's new 'Beauty and the Shepherd'.

INDEX OF ADVERTISERS

ASSOCIATIONS

D Associated Dancing Teachers of Southern California
283 Chicago National Association of Dance Masters
289 Dance Masters of California

BOOKS

294 Ballet Book Shop
298 Dancing In Action

307 CLASSIFIED ADS

FOOTWEAR

D Capezio
295 Loshin's
Selva (inside front cover)

307 INDEX OF DANCE SCHOOLS

MISCELLANEOUS

301 Castanet Playing By Mail
Back issues (Dancing Star) (outside back cover)

RECORDINGS, DANCE

303 Dance Records, Inc.
286 Russell Records

ROUTINES BY MAIL

294 Al Gilbert
296 Billy Truehart
296 Elsa Greenwood
287 Eva Varady
290 Jack Stanly

305 STAMPS, RUBBER

SUPPLY HOUSES, THEATRICAL

287 A & L Theatrical Fabrics & Shoe Co.
291 Art Teen Sports Wear Co
283 Lew Serbin Dance Art Co.

SUBSCRIPTIONS

307 Dancing Star

Dancing Star

"A National Magazine"

OCTOBER, 1954—TWENTY-FIVE CENTS
VOLUME FOUR NUMBER NINE

276 MODERN DANCE COMES OF AGE
(Part one of two parts)
Peggy Munoz

279 ACROBATICS FOR MECHANICS
(Picture story)

281 THE DANCE IN CHICAGO
Rod Quiros

282 NEW CHRISTENSEN BALLET

283 DANCE LINES
Gordon Keith

284 BROADWAY DANCE BEAT
David Raher

287 CARTOON
Higdon

288 LONDON FOOTNOTES
Peter Craig-Raymond

SPECIAL CONVENTION SECTION (A thru D)

292 GABY THE GREAT
(Part two of two parts)
Basil Woon

295 WHO'S BEHIND THE NEWS

296 BOOKS

296 CARTOON
Higdon

297 TEACHERS' & STUDENTS' SECTION

300 WATCH ME NOW
(Tap routine for babies)
Al Gilbert

301 CARTOON
Higdon

303 WHO'S BEHIND THE NEWS

304 DIARY OF A CAREER GIRL
(Chapter 26)
Peachie Kane

306 ACROBATICS & TUMBLING
(17th of a series)
James A. Rozanas

Entire contents copyright 1954 by Danstar Press, 376 Almaden Ave., San Jose 10, California

(Part One of Two Parts)

modern dance comes of age in mexico

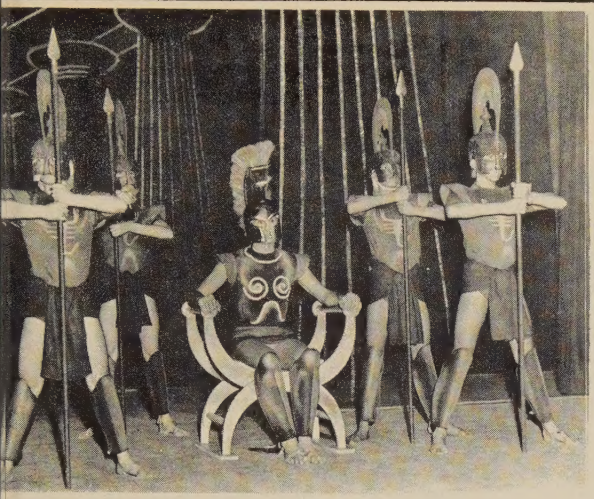
by Peggy Munoz

Only seven years ago a group of enthusiastic young dancers in Mexico City began to investigate the possibilities of the modern dance as a national art form. The techniques of modern dance had been introduced to Mexico shortly before this by Waldeen and Anna Sokolov, a former pupil of Martha Graham. Today this original group of experimentalists is the nucleus of a huge ballet company called the Ballet Mexicano, which presents a formal season every year at Mexico City's Palace of Fine Arts.

The rapid evolution of modern dance in Mexico has resulted in one of the most unique dance movements in the world. It is entirely subsidized by the federal government through the facilities of the National Institute of Fine Arts. Young choreographers, even for purely experimental works, always have at their disposal a large group of trained dancers. The famous National Symphony Orchestra of Mexico plays for every performance. The most elaborate costumes and sets are always available, as well as a completely equipped theater. Above all, a number of first class composers are continually turning out exciting theatrical scores to be used as the musical basis for dance works.

This privileged position of modern dance in Mexico was made possible through the wisdom of Carlos Chavez, former Director of the National Institute of Fine Arts, who felt that "the classical ballet would not sit well on Mexican dancers." By this he meant that the emotional makeup and physical aspects of native dancers would not be at all suited to the long-limbed grace and stilted movements peculiar to European ballet. "Instead," Mr. Chavez asserted, "any creative dance in Mexico should develop along the precepts of modern dance, an art form which was born on the American Continent to fill the needs of American artists with something new to say."

Actually the modern dance movement began in Mexico as a conscious attempt to make sophisticated artistic presentations out of the wealth of colorful native dances inherent to Mexican culture. But it was soon discovered that indigenous patterns, although something very special within their own setting, could not be transplanted to the stage as new creations without losing much of their original interest and theatrical power, both of which are principally derived from simplicity. Thus, it became apparent that young Mexican choreographers had to strive to develop a new form, basing their work upon the techniques of the American modern dance and using their native heritage as inspiration only.



'Antigona'—choreography by Limon and music by Carlos Chavez; a ballet of universal significance which is still tinged with almost imperceptible 'mexicanismos'. Set is by Julio Prieto.

The Academy of the Mexican Dance, which has been the training ground of the Ballet Mexicano, was founded in 1947 by twelve young dancers who were fortunate enough to obtain government cooperation from the very beginning of their efforts. Originally the Academy was located in the dark inner recesses of an old church in Mexico City without proper facilities of any sort. But now it is properly housed in a new building on downtown Avenida Hidalgo with ample studios, complete with mirrors and locker rooms.

Here members of the professional ballet corps and the younger students, who pay only a token fee, spend most of the year in training. General aesthetic courses are offered as well as courses in modern and classical dance techniques. The professional dancers enrolled in the Academy all receive a fixed monthly salary from the Mexican Government.

Death, danced by choreographer Guillermo Arriaga, towers threateningly over two Mexican women who gossip carelessly during the fiesta of the Day of the Dead. . . . 'El Sueno y la Presencia.'
—Nacho Lopez

A religious prophet, danced by Jesus Inigez carries a pitiful cripple (Guillermo Keys) to a place from where he can watch a street circus. . . 'El Chueco'.

Jose Limon and Valentina Castro in a pose which could have been taken directly from the barroque decorations of the ancient church of Santa Maria de Tonanzintla near Cholula. ★

—Magda Farkas

In 1950 the world famous dancer and choreographer Jose Limon returned to the land of his birth in order to help guide the new movement toward its ultimate realization. Mr. Limon and his excellent American company set a standard of achievement in Mexico through their own repertory which was presented in the Fall of 1950 at the Palace of Fine Arts. In succeeding years, he returned to the Ballet Mexicano, and to fulfill choreographic commissions offered him by the Mexican government. Both of these artists not only contributed an invaluable amount of technical help to the new dance form, but also came away profoundly impressed by the talent, the enthusiasm and the originality which they encountered south of the border.

Also in 1950, soon after Limon's first visit to Mexico, a student ballet called "La Manda" (The Vow) emerged from among a number of experimental works to mark the coming of age of modern dance in this country. "La Manda" was choreographed by Rosa Reyna to an extraordinarily powerful score by the Indian composer, Blas Galindo. Starkly danced by Miss Reyna, Javier Francis and Raquel Gutierrez, the ballet described a pilgrimage by a sick woman who was sworn to traverse the deserts of Mexico on foot with a white veil covering her face and a crown of thorns on her head in return for her health. It was the pathetic journey of a penitent, searching for a renewal of life, while her companions . . . her husband and his mistress plot toward her ultimate death. After almost unbearable conflicts between the three protagonists, the dance finally ends grotesquely with the death from exhaustion of the wife, to the delight of her errant husband and his other woman, who triumphantly covers the body with her **rebozo,** while a group of pilgrim women dance a wailing lament for the dead.

(To be concluded next month)

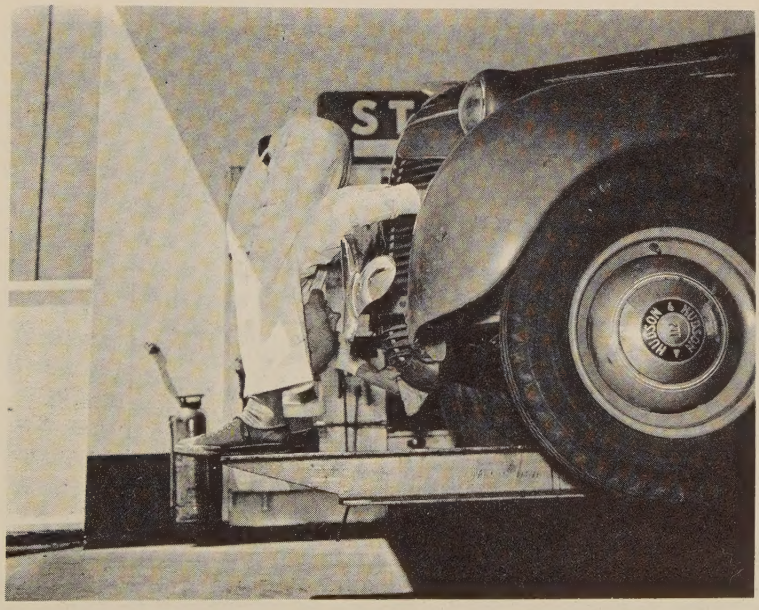
dance-digest-magazine_1954-11_4_10

Acrobatics for Mechanics

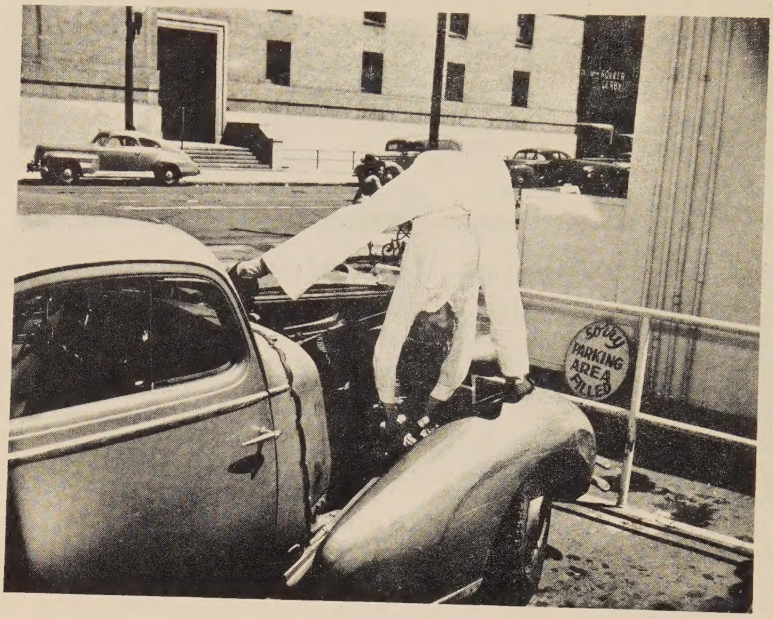
If you're mechanically inclined it might pay you to look up a good acrobatic teacher. According to Paul McKinstry a limber torso can be quite an asset to the amateur mechanic, as witness these photos of Paul servicing his gas-buggy.

For a personal interview with Paul McKinstry plus additional photos read 'Confessions of a Contortionist' in the March 1953 Dancing Star.

It's all in how you look at it.



They put those bolts in the darndest places.



A fellow can't be too careful.

The Dance In Chicago

ROD QUIROS

A NEW MOVIE OF SOVIET BALLET

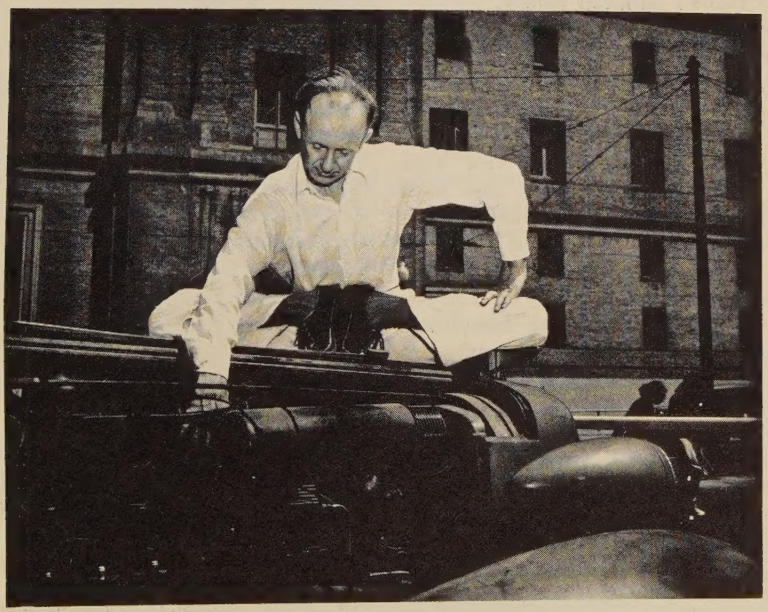
The Ballet Guild of Chicago sponsored the premiere of the new Soviet film, BALLET TRIO (Stars of the Soviet Ballet). The film, divided into three sections, brings to the screen excerpts from three of the most popular ballets in Russia: SWAN LAKE, THE FOUNTAIN OF BAKHCHISARAI, and THE FLAMES OF PARIS. The film is in color and presents leading dancers from the Bolshoi Opera House, Moscow, and the Kirov Opera House, Leningrad.

SWAN LAKE presents excerpts from each of the ballet's four acts. The cast includes Galina Ulanova as Odette in the second and fourth acts, N. Didinskaya as Odile in the third act, N. Sergeyev as the Prince and V. Vakanov as the Wicked Magician. The shining light of this ballet is its Odette, although it has some other bright moments, such as the Black Swan pas de deux. But it is Ulanova who carries this ballet and who is a joy to watch. Her lyrical qualities and lovely arms are shown to good advantage, even though she wears a most unflattering, old-fashioned costume.

THE FOUNTAIN OF BAKHCHISARAI, with choreography by Zakharov and music by Asafiev was first presented in 1934 and it is still active in the Bolshoi repertory. The cast of this film included Ulanova as Maria, M. Plisetskaya as Zarema, P. Gusev as Gerei and I. Belsky as Nurali. The ballet is based on Pushkin's poem about the Crimen Kahn who stole then fell in love with Maria, a Polish girl, only to see her killed by his favorite wife, Zarema. The ballet, although somewhat old-fashioned is entertaining, and it does afford an

(Page D)

Rather a delicate operation.



CRITICS LAUD NEW BALLET AND DANCER

The presentation of a new ballet by Lew Christensen, choreographer of such ballets as 'Jinx', 'Filling Station', 'Con Amore' and 'Le Gourmand' is an important event in itself. However, when Christensen's San Francisco Ballet Company premiered 'Beauty and the Shepherd', there was cause for double celebration.

Bob Hagan of the Chronicle hailed it as a 'witty and ingenious ballet'. Alexander Fried, in the San Francisco Examiner, hailed young Conrad Ludlow, dancing the first lead role choreographed for him, as a dancer of real bravura. Ted and Dorothy Friend, in their Call-Bulletin column, went even further: they called Ludlow Conrad the 'ballet find of the decade'.

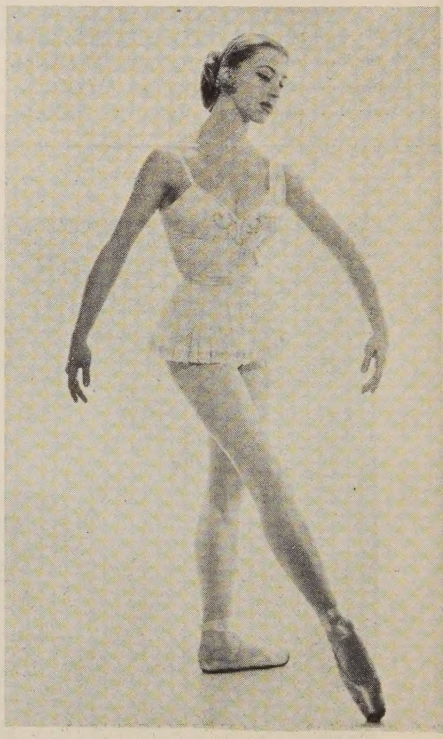
Since he was eight years of age, Conrad Ludlow has been studying at the Christensen Brothers' San Francisco Ballet School. Now, at nineteen, he has become second only to Gordon Paxman in the San Francisco Ballet danseur ranks.

Twenty-one-year-old Nancy Johnson who dances the part of Helen of Troy, skips serenely through her enchainments. Nancy is already a veteran ballerina who has performed as guest artist with the New York City Ballet. At nineteen she was dancing the Black Swan pas de deux and making her eyes and fouettes snap with fairy-tale perfidy.

Besides choreography by Christensen, 'Beauty and the Shepherd' has music by Gluck and costumes by Russell Hartley. The story, a retelling of the legend of the judgment of Paris, is by Homer.

The glamour that goes with a successful ballet and with exuberant performances by gifted young dancers is caught in an unusual series of high-keyed photographs by Dancing Star magazine's staff photographer, Bill Cogan. J. G-L.

Paris alone: Conrad Ludlow in a movement from his first variation—when Paris is a happy young shepherd, undisturbed by goddesses, golden apples or mortals.



Enter Helen: On her first entrance, Nancy Johnson, as Helen, takes a promenade from the wings down to full stage front. She makes this simple movement somehow arresting, romantic and disturbing.

Dance Lines

by

Gordon Keith

Chicago National Association Of Dance Masters, C.N.A.D.M.

MONTHLY MEETINGS —
The First Sundays of November, February and April of Each Year.

Non-members are invited to meet with us
Announcement Sent On Request

DANCE MATERIAL
From Former Summer Sessions, Conventions and All-Day Meetings are available.
FOLDER SENT IF ASKED FOR.

EXECUTIVE OFFICE
32 West Randolph St., Chicago 1, Ill.
Edna Christensen, President — William J. Ashton, Secretary

A SPECIAL NOTE TO DANCE TEACHERS

Sometimes it's much easier for an editor to take the road of least resistance—and just overlook certain controversial matter pertinent to the dance profession.

However, for this magazine to do so it would seem to us to be in effect, a sort of betrayal to our readers. For this reason we are bringing to your attention, on the assumption that you have not read it, an article which appeared in *TOP SECRET Magazine*, October 1954 issue number 9, under the title of *'REVEALED: HOW DANCE STUDIOS MAKE SUCKERS OF LONELY MEN!'* To obtain a copy send 25 cents to Picture Detective Publishing Co. Charlton Bldg., Derby, Conn.

Without discussing the contents of the article, we just want to add that it goes without saying that the majority of dance schools throughout America, whether large or small, are conducted on the highest ethical plane. However, the few who do operate on the fringe of decent business ethics tend to give the dance-teaching profession in general a questionable reputation.

And headlines, such as the foregoing, that make the reader believe that all dance schools are guilty of duping the public are grossly misrepresenting the facts. To blatantly proclaim that *'Dance Studios Make Suckers Of Lonely Men'* rather than *'SOME'* Dance Studios etc., is certainly doing the thousands of legitimate schools a grave injustice.

Anyway, we'd like you to read the article under discussion and let us know your viewpoints on the subject. ☆☆☆

West's most complete theatrical supply house
SINCE 1928
LEW SERBIN'S DANCE ART CO.
theatrical outfitters
DANCE TOGS
OPERA HOSE
COSTUME FABRICS/TRIMS
MAKE-UP
FLUORESCENT PAINTS & EQUIPMENT
dance footwear
hawaiian supplies
dance records
WRITE FOR CATALOGUE · MAIL ORDERS PROMPTLY FILLED
171 O'FARRELL ST., SAN FRANCISCO 2, CALIF.

Broadway Dance Beat

By David Raher

NEW YORK CITY BALLET. . . .

The autumn season got off to an early start this year with honors going to the New York City Ballet as the inaugural attraction.

The four-week season which ended Sept. 26th was noted here by local critics for its brilliant premieres (Western Symphony and Ivesiana as for the general excellence of performance which resulted from a reshuffling of roles.

The absence of Maria Tallchief, the company's bright, hard diamond—although few have admitted it—was notable. She remains one of the few performers whose personality asserts itself in spite of the anonymity that the Balanchine formula prescribes. In a company whose repertoire is, almost exclusively ,fed on a staple of practice clothes (not too attractive ones at that) a little more is demanded of the artist. In fact, the artist who can make you forget the lack of color on stage by supplying some of her own—no easy task at that—can easily be missed. Unfortunately, the New York City Ballet cannot boast of enough dancers of the Tallchief calibre.

Of the two new works presented, Western Symphony with choreography by Balanchine and a new score by Hershy Kay (lighting by Jean Rosenthal) created more comment. One reviewer felt that the classical form employed by Balanchine did not adequately convey the essence of American folk lore and would have been aided immeasurably by suitable decor and appropriate costumes. The latter comment was uttered in the form of a plea for a fewer or no more decor-less ballets.

Another critic saw right through the Balanchine formalism to its raw Western marrow and exclaimed its merits in an orgy of epicurean delight.

Ivesiana (Balanchine-Ives) the other new work, created less stir, than its Western companion. George Balanchine's interest in the music of the late Charles Ives, an insurance executive of wealth appears to be derived from the fact that the composer was categorically years ahead of his contemporaries, Stravinsky and Schoenberg, in rhythms, harmonics and form; and that his (Balanchine's) chief motivation for doing the ballet was the challenge represented in the complex and difficult structure of the music.

The Ives score possesses all the above and is certainly not without distinction. The fact remains that the music is essentially morose, oppressive and pessimistic; and has inspired a choreographically drab essay.

It was obvious that the dancers were out of sorts with this assignment. It is the kind that defies rather than inspires an artist to be distinguished.

MIDSUMMER NIGHT'S DREAM

An important September opening in which dancers figured prominently, was the premiere of Shakespeare's Midsummer Night's Dream at the Met Opera on Sept. 21st.

The elaborate revival, featuring the Old Vic players and starring dancers Moira Shearer and Robert Helpmann, was cooly received here. The concensus of opinion reached by New York Drama Critics damned the play for its excessive production which they said detracted from the mischievous gaiety and lightheartedness inherent in the bard's dialogue.

Who's Behind the News?

—Grant Studio Photo

The gentleman above is known to thousands of dance teachers throughout the country for his excellent 'childrens' tap routines'. Aside from conducting two successful dance schools in Southern California, Al Gilbert is at present busy completing his book of dances which is scheduled for early publication.

Beginning in this issue Dancing Star is running the first of a two-part tap routine by Mr. Gilbert. The second part will appear in the November issue.

ORDER BY MAIL!

DANCE FOOTWEAR

Toe - Tap - Ballet

LEOTARDS

DANSKINS — LASTEX GARMENTS

COSTUME FABRICS

Write for free catalog, Dept. S

Loshin's 302 W. 5th St. Cincinnati 2, Ohio

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN The DANCING STAR

remain to fulfil her contract as the star of the show. But if she went unrecognized and unapplauded she would quit forthwith and return to Paris. "Mlle Deslys," said the Shuberts, "desires to succeed only by her ability to act and not because of the unwelcome notoriety she has received."

I was there on opening night. Gaby received an ovation, the audience unerringly picking her out as each chorus girl advanced for a bow. When I found her in her dressing-room she was jubilant; her eyes shone in triumph as she kissed me on both cheeks. *"Tu vois,"* she exclaimed, *"j'avais raison. Ils connaissent toujours l'oeuvre des vraies artistes."*

With éclat she had won her point, and America was duly at her feet. It is true of course that alone of the chorus Gaby had worn a costume of waving ostrich plumes, and that she was the only one of the girls who did not know how to dance.

(Reprinted from COUNTERPOINT Magazine)

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

SOL HUROK watched the first night of Festival Ballet's La Esmeralda. Keenly. This full-evening ballet will be the main attraction of the company's American tour which starts in December.

But I doubt whether it will please. Or, come to that, whether Hurok will allow it in its present form. Running for over three hours, La Esmeralda (from Victor Hugo's Notre-Dame) is a lengthy bore with few highlights.

But it does prove Nicholas Beriosoff able to mount full, detailed ballet. And Nicola Benois' decor is excellent, perfectly theatrical throughout.

John Gilpin, Oleg Briansky and Natalie Krassovska headed the first night cast. Krassovska captured the dramatic 'straining' of the role but not its fire. Gilpin, as the poet, danced better than his normal, although with a none-too-clean finish. Briansky, given nothing to do, did it with an air of General Custar preparing for battle.

On the second night, Nora Kovach, Istvan Rabovsky and Nicolai Polajenko took over the roles.

Polajenko was a poor Captain, seemingly rather a lazy worker. Nora Kovach gave the role its fire (and her own) and made a tour de force of the prison scene.

Rabovsky displayed fabulous technique, and proved himself the greatest contemporary male dancer. In the time I have been a professional critic I have not seen any man to compare with Rabovsky.

Here is the 'star' of the company, and the real attraction. If Hurok knows America, he will bill Rabovsky above Festival Ballet. He could be billed above anybody, and rightly.

Belinda Wright danced Fleur-de-lys as a sharp, teenaged role and effectively. Anton Dolin made a cruel, grim creature of the priest. And Keith Beckett sustained the difficult, continuity role of the hunchback.

Not a great ballet, even a good one. But it serves a purpose, I think.

Later in the season a one-act version of the Royal Danish Ballet's Napoli is to be staged and Tony Lander and Tamara Toumanova will appear as guests.

B R I E F L Y. . . . .

Belinda Wright is leaving Festival Ballet, April Olrich and Kenneth Melville have left Sadler's Wells Ballet.

Carnival du Sport by Arthur Rodrigues (whose Blood Wedding was an impressive first ballet last year) has been premiered in South Africa by the Sadler's Wells Theatre Ballet and will open in London on September 9. At the end of September the long awaited visit by the ballet of the Paris Opera will materialize. Ballets Basque Etorki (a Spanish ballet group) also visits London next month.

Nicolas Beriosoff, whose Esmeralda I reviewed above, is likely to mount a new ballet for the Festival company next year.

A young company here, Phoenix Ballet, are using music by Stan Kenton and Ellington in their repertoire.

A new stamp, just issued in communist Hungary to comme morate Bela Bartok, has the ballet title 'The Wooden Prince' and two dancers behind Bartok's portrait. The dancers: Kovach and Rabovsky who fled the country last year. I bet the postal authorities have heart-

burnings when they read this story! Since their escape, Kovach and Rabovsky (to be seen in the U.S. from December on) have been 'officially demoted' in Hungary.

Leslie Caron had the front page of Britain's Life-Picture Post—with an inside spread. Svetlana Beriosova has a colour cover and lengthy profile in the September Heiress magazine.

A song has been written about Sadler's Wells dancer, Violetta Elvin, titled 'Ballerina' the sheetmusic will have a portrait of Violetta on its cover.

Margot Fonteyn has become president of the Royal Academy of Dancing which has just given Ninette de Valois a trophy for her work in forwarding ballet.

THE big question in London was 'what company will play the huge Festival Hall this Christmas, while Festival Ballet are in the U.S.?' I asked the question first—in print, at least—so perhaps it is fair that I can tell you exclusively what the answer is. I hear, as the gossip writers say, that the Royal Helsinki Ballet will appear in London at Festival Hall this Christmas season.

TO the question—'and who are they?'—I'm afraid I have no good answer, yet. But I will have more to say on this if my rumour is true.

THE main attraction of Festival Ballet's successful summer season here has been Scheherazade with Nora Kovach and Istvan Rabovsky. Some forty American cities will soon see what I mean. They brought a sensuous, violent attack to this pseudo-Oriental ballet which made it fabulous.

THE New York Times is to serialize their story and Rabovsky, of course, is to portray Nijinski in a film biography of the dancer to be made next year in Hollywood.

THE possibility of Sadler's Wells Theatre Ballet closing down entirely was very near this month. It may still happen, although I doubt it. The dancers had refused to sign new contracts until a four dollar (yes, four dollar!) increase had been made in their salaries. And over just four dollars the management threatened to kill the company. Equity, the dancers' trade union, was solidly behind them in the fight.

AT the Edinburgh Festival, Sadler's Wells Ballet performed three Diaghilev-vintage ballets: Le Tricorne, La Boutique Fantasque and The Firebird. These will be seen throughout the London season and a great deal of anticipation is is felt, especially for the rarely-performed Firebird.

FROM Spain I hear that both Manola Vargas and Roberto Ximinez have left the Pilar Lopez company. They intend forming their own Spanish group and hope to quickly tour the U.S. You have Teresa and Luissilo coming, of course. And with Jose Greco's success in the U.S., America has become the 'promised land' for Spanish dancers.

BELINDA Wright will not travel to the U.S. with Festival Ballet. She is to stay in London with her husband. Dolin himself tells me that he intends giving his 'farewell performance' next year—in Job at Covent Garden.

HE will then stage Giselle for several continental ballets, and of course con-

DANCE MASTERS OF CALIFORNIA

Affiliated with
DANCE MASTERS OF AMERICA

An Association of Dance Teachers "Qualified by Test"

For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

tinue as artistic director of Festival Ballet. Violette Verdy joined Festival in Manchester and will star with the company in America. She was seen in New York and Washington earlier this year, with Roland Petit's company. I found it interesting that DANCING STAR'S recent covergirl, Lilliane Montevecchi, has won her way into Hollywood as a gypsy girl with Stewart Granger in Metro's Moonfleet.

BRIEFLY

Beryl Grey returns to the Wells in November. . . Samia Gamal, Egyptian 'tummy dancer' has joined the Marquis de Cuevas Ballet in Paris. . . Daphne Dale is to marry American Nicolai Polajenko . . . the Paris Opera Ballet Playing in London, amazed me by bringing not one classic ballet—nor their new Giselle. . . .

Liliane Montevecchi

PAUL WHITEMAN said "See Sterling for Silver and JACK STANLY for Dancing."

HERE THEY ARE

(14) SMASH-HIT (ALL NEW) ROUTINES FEATURED AT THE JACK STANLY SUMMER SCHOOL 1954 SESSION

INCLUDING

TAP * MODERN JAZZ * MUSICAL-COMEDY * ECCENTRIC *

ATTENTION: SPECIAL MUSICAL ARRANGEMENTS AND RECORDINGS ARE AVAILABLE FOR MOST OF THESE ROUTINES.

FOR DESCRIPTIVE LIST WRITE

JACK STANLY School of Dance

1658 Broadway, (at 51st St.) New York City, CO 5-9223

NOTE: The editors of DANCING STAR have written the various dance teachers' organizations asking them to forward news and photos of their recent conventions. As soon as this material is received we will publish as much of it as space permits. If your own organization hasn't mailed us their news and photos, please remind them to do so NOW! Remember, national publicity benefits one and all. . . .

DANCE MASTERS of AMERICA WEST COAST CONVENTION

The Dance Masters of America tri-convention which included the DMA Inc., along with affiliated clubs 1 and 13, was held at the Statler Hotel in Los Angeles, California, Aug. 22-27.

Several hundred members, teachers and assistant teachers helped to make this one of the DMA's most successful West Coast Conventions to date.

Represented on the teaching faculty were some of the nation's best-known names which embraced all phases of dance.

Installation of new members and a gala floorshow and banquet helped round out an exciting five days.

Highlighting the entertainment program were Marge & Gower Champion who introduced and taught for the first time their new dance 'The Champion Strut'. Because of the dance's simplicity and personal appeal, the dance is sure to catch on throughout the nation's ballrooms, say the Champions.

Other movieland favorites of the evening were, Vera-Ellen, Debbie Reynolds Lori Nelson, Leon Tyler (New Faces) and Tab Hunter.

Left to right: Charley Baker, President of DMA Club 1, Mary Farmer, Secretary of DMA Club 1, A.J. Weber, Principal of DMA, Florence Cowanova, National President of DMA, Leroy H. Thayer, Secretary-Treasurer of DMA, Florence Beaudoin, President, Club 13, and Gladys Blankenship, Secretary-Treasurer, Club 13.

—DANCING STAR PHOTO—

☛

Left to right: On floor, Brownie Brown, Senia Solomonoff, Tatiana Riabouchinska, David Lichine (the little lady between the Lichines is their daughter--sorry we didn't learn her name), Olga Ziceva and Susan Beret. —DANCING STAR PHOTO

Left to right: Bob Wells, Mrs. Bob Wells, Jack Slattery (People Are Funny show), Margaret Gay, Alma Wittig, Leon Tyler (New Faces show), Lori Nelson (actress, motion pictures), Eddie Gay and Bob Hoffer. Seated, left to right: Mrs. Jack Slattery, Debbie Reynolds (actress, motion pictures), Florence Cowanova, Eugenia Hoffer, Vera-Ellen Dan Wallace and Mrs. Dan Wallace (Honolulu). —DANCING STAR PHOTO

(ADDITIONAL CONVENTION NEWS

AMERICAN SOCIETY of TEACHERS of DANCING CONVENTION

The 76th Convention of the American Society of Teachers of Dancing was held at the Hotel Astor Aug. 9-13. A preliminary business meeting and an informal tea and reception were given for members and new members on August 8th.

The Convention opened with several new features, among these were Danced Poems and Charles Hughes in Modern Jazz.

In appreciation of years of loyal service to ASTD, the Association presented inscribed gavels to former presidents, Sophie W. Reed, Helen Wicks Reid and Willette McKeever, in commemoration of their years of service.

Thursday evenings banquet was followed by entertainment which included acts by: Charles Potkay (accordian and acrobatic-tap) presented by Fred Kelly. Mr. Potkay will appear at the White Barn Theatre at Westport, Conn., the week of Aug. 16th. Amelia and Nick danced the Tango and Rumba. Miss Fannie Aronson presented 'Petrouska's Ghost' a dramatic fantasy danced without music to the spoken word of the poem by Evelyn Coffey. Edith Tews sang and led in the Star Spangled Banner.

The program closed with a satirical impromptu bit by Bill Quinn who, at the last minute substituted for one of his students who was unable to appear.

Executive committee of the American Society of Teachers of Dancing. Seated, left to right: Willette McKeever, Past President, Elsa Heilich Kempe, President Viola Austin, 1st Vice President, George W. Lipps, 2nd Vice President, Standing, left to right: Louise Kelly Bailey, Sophie Reed, a Past President, Helen J. Wheeler, Secretary, William H. Souder, Treasurer, Catharine M. McVeigh, Ruth I. Byrne and Helen Wicks Reid, a Past President. —H.B.REID PHOTO—

WILL APPEAR NEXT MONTH)

Let the
Associated Dance Teachers of Southern California
Dance Masters of America Club No. 1
Assist **YOU** in your goal to become a MASTER DANCE TEACHER
Don't put it off — WRITE TODAY for complete details regarding:
☆ Associate Membership
☆ Active Membership
☆ Junior Membership
CHARLEY BAKER
President
MARY FARMER
Secretary
522 East Grinnell Drive
Burbank, California

THE DANCE IN CHICAGO
(from page 281)

opportunity for all the dancers to display their emotions in perfectly placed solos and pas de deux.

The final ballet, THE FLAMES OF PARIS, with choreography by Vainonen, is nothing more than a corny piece of propaganda. However, it is in this section of the film that the most exciting dancing is seen. The pas de deux danced by V. Chabukiani and M. Gottlieb is magnificent, not only for its execution, but for its choreography as well. Chabukiani goes through a series of turns and beats as if it were the easiest thing in the world. . . Perhaps for him, it is.

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
988 Market St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada

TO SELL THEM —
YOU MUST TELL THEM . . .
YOUR ad in DANCING STAR Magazine reaches Dance Teachers, Professionals, Students and their parents on a national scale . . .
DON'T DELAY —
MAIL YOUR AD TODAY !

Ballet class conducted by Valentina Pereyaslavec during the ASTD Convention in New York City.
—H.B.REID PHOTO—

NOBODY MATCHES *Art Teen* LEOTARDS

For Prices and Quality

Teacher Service and Original Styling

Only ART TEEN has leotards with

the white inside sanitary crotch

ART TEEN makes the patented Art-Tina . . .

elasticized neckline with no zipper back

10 theatrical shades to choose from

ART TEEN carries all sizes

Girls 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14
Adults 10, 12, 14, 16, 18

TEACHERS ONLY . . . Write for our money-making catalogue.

Meet the Fall Dance Season with confidence. *Our prices are the lowest in the trade.*

ART TEEN sells to Dance Instructors only, and pays postage when your check is submitted with order.

Delivery within three to ten days.

Meet the Fall Dance Season with confidence.

Art Teen Sportswear Co.

Manufacturers of dancewear for the particular
226 So. 11th Street, Philadelphia 6, Pa.

GABY THE GREAT

Basil Woon recalls a New York debut inadvertently arranged by a king

Drawings by Floyd Webb

(Part two of Two parts.)

On the night I was assigned to interview her Gaby had been in New York a week and the publicity had been such as to delight the Shuberts, even Anna Held hadn't done better. But Gaby was not so pleased. At first she had taken it all in her stride as a tribute to her status of *grande étoile;* her photograph decorated all the editions, her name seemed to be God's gift to the headline writers. She posed amiably beneath the Statue of Liberty ("Two Gifts From France" said the caption) ; on the Woolworth Tower ("France's Most Beautiful Woman Looks at the World's Eighth Wonder") ; in Central Park, on Fifth Avenue and in the new Pennsylvania Station; she was seen in foamy lingerie, in low-cut gowns and wearing an ultra-daring "French" bathing suit *("Le Dernier Chic de Paris")* which somebody had designed for the occasion and which came hardly below the knee. But after awhile she grew restless. She couldn't read what was written about her but she could see the pictures and there was a fly in the greasepaint—his ex-Majesty King Manoel, whose photograph appeared inevitably next her own. She did not see why she should share space with a fat little man whom she had met only once and who, in any case, was no longer even a king. *"Il n'est pas in-*

téressant," she pouted. After all, it was she who was the star, the *grande artiste. N'est-ce-pas?*

On the evening of my intended interview and unknown to me the blow-off had come. I had stopped for a shoe-shine and so arrived at Gaby's hotel on Seventh avenue a little late. The corridor was seething with reporters and photographers and from the open door of a suite came a tempest of sound, a strident lady sounding off in the picturesque argot of the Cannébière. "Boy, is she hot!" said Phillips Wood, of the *Sun*. Finally the fury subsided and backing out of the door, dazed and defeated, came Harry Reichenbach, the silver-haired king of Broadway press agents. A shrill parting salvo sounded as he crossed the threshold. *"Fiches-moi la paix! Je te dis que c'est finie! Je m'en moque de tes salopries! Demain je repars pour Paris!"* The door slammed and Harry mopped his face. "I don't know what she was saying, but it meant 'No,' " he observed. "It was that Woollcott thing that did it. She's quit the show."

We had all read the Woollcott thing in that morning's *World*. With venom and with malice New York's crusading critic had torn little Gaby to shreds. It seemed that recently when in Paris he had caught the play at the Capucines in which this demoiselle Deslys had a role so minor that he doubted if even the cast would have known she was among them except for the fact that her acting almost ruined the play. The facts, Mr. Woollcott continued, were that this person was fitted for no function above that of *femme-de-chambre* and the sole excuse for the effrontery of the Shuberts in foisting her upon New York was that once she had been seen with a king. A cat might legitimately look at a king, but why should New York be obliged to look at the cat? I cannot give you the *foudroyant* text exactly as Woollcott wrote it, but I recall the final word of the article. "Faugh!" spat Mr. Woollcott, and went on to other matters.

Mr. Reichenbach said bloodthirstily that he would give much to know the name of the low-life who had sent Gaby a translation of the Woollcott thing, and Henry Fitch Russell of the *Post* said that

BABY & CHILDREN'S ROUTINES
by
AL GILBERT
• Including new and original baby routines, psychologically designed to fit the youngest pupil.
4108-B W. Burbank Boulevard
Burbank, California

ORDER BY MAIL!
BALLET BOOK SHOP
BOOKS ON DANCE
& Related Subjects
Catalog on Request
20 West Jackson Blvd. Chicago 4, Illinois

probably Woollcott had, himself. I went away and pondered over the problem of my interview and eventually sought the advice of Nora Bayes, who was sound in matters of the kind. At her suggestion I went home, put on tails and a white tie, balanced a silk hat on my head and visited a florist. An hour later I knocked on Gaby's door. It opened cautiously a few inches and I pushed a bouquet of roses at the opening. The door opened wider; the bouquet went through all the way. I felt I was being inspected and tried to look innocent. It wasn't very hard at the time.

An hour later Gaby and I were having supper together. She had told me the whole story. I must say I never knew anyone to cry so prettily. She told me that of all people she detested most *les journalistes,* and I concurred heartily. A lot of rats, all of them. (Our conversation was a little difficult, I having almost no French and she about twenty words of English, but there are some situations when words are unnecessary.) She said I was *très sympathique.* I said she was *très belle.* She patted my cheek, I patted *her* cheek. You know how it goes. About ten we had some champagne sent up, and it was while we were discussing this that I sold her my grand idea.

The next day (exclusively in the *Globe & Commercial Advertiser*) the Messers Shubert announced that Mlle Deslys had reconsidered her decision to leave the show and had consented to remain in it on one condition. On the first night she was to appear, not as the star, but as an "ordinary member of the chorus." It would then be up to the audience. If, as anticipated, they recognized Gaby's outstanding talent, she would

Left: Philip Guard as Puck. Right: Robert Helpmann as Oberon. From 'A Midsummer Night's Dream'.

Helpmann was praised for fine acting; Shearer, for her dancing. Although Helpmann is listed as choreographer for the piece, Frederick Ashton is also credited with having contributed a ballet.

Needless to say, the entire engagement is practically sold out. It would take more than a few sour criticisms to to keep New Yorkers away from one of the rare visits to this country, by the Old Vic Company and the personal appearance of Moira Shearer, who has become in the minds of the majority, the prototype of the 'dream ballerina assoluta.'

ZORITCH LEAVES AGAIN. . . .

George Zoritch, absent from these shores some three years, returned early this summer for an extended sojurn, only to be whisked away again by Tatiana Grantzeva for a six week engagement in Lima, Peru.

The handsome Georgian will support Grantzeva in a number of classical pas de deux; they will have as background a company of resident dancers headed by former Ballet Russe soloist, Lubov Rostova, who now resides there.

Of the three years recently spent in Europe, Zoritch tells me that most of it was with the Grand Ballet du Marquis de Cuevas. He rebelled however, at the sight of some old fashioned intrigue, and departed for Italian shores to do a revue with the famed cinema actress, Anna Magnani, called 'Qui e di Scena?'. He also managed to appear in three films in his spare time.

Upon his departure, Zoritch's luggage bulged with the acquisition of six beautifully tailored, new silk suits and three new top coats. The Italians had, it appears, treated George generously and he speaks lovingly of them, often expressing a longing to go back soon.

George Zoritch, as he appeared in the Italian revue, 'Qui e di Scena?', which featured Anna Magnani.

DAVID RAHER TO APPEAR IN 'THE DYBBUK'

There is more than average interest in the off-Broadway production of the well known classic 'The Dybbuk'. Producer David Ross who is responsible for its revival, has engaged Edward Caton, choreographer and former artist of Ballet Theatre, to supervise details of

ORDER BY MAIL!

WORLD'S LARGEST SELECTION OF SPECIALIZED DANCE RECORDS
111 RECORDS OVER 200 MUSICAL SELECTIONS FOR DANCE TEACHERS AND STUDENTS' HOME PRACTICE
SEND FOR NEW 1954 CATALOG
RECORDS • ROUTINES • SHEET MUSIC

Russell Records
POST OFFICE BOX 328 VENTURA, CALIFORNIA

Dancing Star's columnist, David Raher, who will dance in 'The Dybukk' production which opens October 26th at the 4th Street Theatre. Edward Caton is the choreographer.

movement and to create the necessary incidental dances.

Dancers engaged to appear in the play are Yvonne Patterson (formerly with Grand Ballet de Monte Carlo), Daphne Vane (Ballet Society), Mavis Walters, Aileen Passaloff, Noel Schwartz and this writer.

It is interesting to note that a large proportion of the ladies with acting assignments have either been dancers or have had extensive dance training. The leading lady, Rachel Armour, has been a pupil of Martha Graham; Lila Popper, a supporting actress, was a member of Ballet Theatre and Eva Rubinstein (Arthur Rubinstein's daughter) who understudies the lead, has studied modern dance for years.

'The Dybbuk' is to have an unlimited run at the 4th Street Theatre, on Manhattan's lower east side, which begins on October 26th.

DOLLAR LEAVES BALLET THEATRE SCHOOL. . . .

A recent disclosure which caused much consternation in ballet circles and no little surprise, was the deletion of choreographer, William Dollar, from the faculty of the Ballet Theatre School.

Dollar, whose reputation as choreographer needs no appendage here, had recently begun to make a reputation as an instructor at that school. It is no secret that his is a talent for inventing endless series of breathtaking enchainments of originality planted in a framework of meticulous musicality. It is an ability rare enough in ballet choreographers, but even more seldom found among ballet teachers.

Thus his presence on the Ballet Theatre faculty was not only an important complement to an already fine staff, but a necessary link in the training of future dancers; descending as he does, in a direct line, from Fokine and Mordkin, to Balanchine.

It is therefore, with a feeling of regret and disappoint ment that we look upon this action of the directors of the Ballet Theatre School. . . .

DANCE FILM. . . .

The Stanley Cinema, noted for its Soviet imports, is currently featuring 'Stars of the Russian Ballet', a pot-pourri of national folk dancing and what is pre-

Teachers' and Students'

section

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Diary of a Career Girl

Classified Advertising

Studio Events

DANCING IN ACTION THRU 3D GLASSES $1.00 POST FREE

EXCITING MOTION IN COLOR PLUS
250 dance figures showing each step as it should be done. Dictionary of French-English terms. 3 complete dances with figures and music and other new ideas.

Original idea on the subject of Ballet and Textbook

48 PAGES 8½ x 11. GLASSES INCLUDED *Special to teachers 25 books $20.00 Post Free*
Pin a dollar bill and mail to: Sonia Stiller

P. O. Box 687, Grand Central Station, New York 17, N. Y.

Road's End Farm recently completed its 4th Summer Normal School with a capacity attendance. This unique school is located at Long Point, Caddo Lake in Marshall, Texas. Top photo: No shortage of males here. Left to right, Jack Slanly, NYCity, Denard Haden, Dance Director pose with a group of students. Lower photo: Group of the faculty. Jack Stanly, Virginia Self, Miriam Widman, Buster Cooper, Bruce Roush, Denard Haden and the teachers at Road's End Farm Normal School.

—Photo by Bob Burns

French Class at the Cecchetti Council of America's First Annual Seminar.
—Joseph Herman—

FIRST ANNUAL SEMINAR HELD BY CECCHETTI COUNCIL OF AMERICA

The first seminar of the Cecchetti Council of America was held at the Park Shelton Hotel in Detroit, Michigan, July 18-23. Attended by teachers and students from throughout America, the course proved an unqualified success.

Devoted solely to the study of ballet, the seminar included such guest teachers as: Muriel Stuart, William Dollar, Yurek Lazowski and Margaret Saul.

Impressed with the sincerity of those she worked with, Miss Stuart said: 'I have had great pleasure in teaching for the first six-day Cecchetti Council course to be held in this country, and have been greatly impressed with the enthusiasm and friendliness of both students and organizers...'

Said William Dollar: 'The Cecchetti Council of America, in offering concentrated classes in ballet during the summer session inaugurates a valuable service for dance teachers. . . .'

A scene from Swan Lake, Act Two, as presented this past summer by the Mrs. Paul Morris Dancing School, Parkersburg, Va. Some 300 students took part in the school's Annual Revue. Left to right, kneeling: Pamela Hayes, Meriam Nolan, Carolyn Sue Crawley, Judy Young and Patricia Harris. Standing: Sue Burkey, Sue Biddle, Carol Waxler, Clita Gill, Johana Coleman, Judy Marple, Polly Parsons and Judy Stowe.

"WATCH ME NOW"

A Personality Routine for Children 3 to 6 years.

bY AL. GILBERT

(Part One)

MUSIC: 4 Bar Intro - 32 Bars (16 Bars "Baa Baa Black Sheep", 8 Bars "London Bridge", 8 Bars "Baa Baa Black Sheep".) Especially arranged to STEPPING TONES RECORD NO. 102 (First section of "B" side).

LYRICS

1. Some folks think that I can't tap,
2. That all I know is jump and clap.
3. Watch me now and I will show
4. All the steps I really know.

5. Tap, tap, tap, and out back down
6. This is how to go to town.
7. Heel and toe and prance, prance, prance
8. Now, I'll even do a dance.

(DANCE -- London Bridge - 8 bars - see notes below)

9. Tell me, is my tap okay?
10. Can I learn a clog someday?
11. I shall try and if I do
12. Will I make a hit with you?

LYRICS AND EXPLANATION (Baa Baa Black Sheep)

1. Some folks think that I can't tap,

   Both hands behind, leaning slightly fwd, shaking head negatively.

2. That all I know is jump and clap.

   Straighten up and say: "That all I know is ..." Jump feet apart on "JUMP", clap hands on "CLAP".

3. Watch me now and I will show

   Jump feet together on "WATCH", Point to self on "ME",

"I WANT MY MONEY BACK!"

ORDER BY MAIL!

LEARN TO PLAY CASTANETS
At Home
A New and Authentic
HOME STUDY COURSE
has been prepared by
NICHOLAS
TSOUKALAS
$3.00
POSTPAID
NO C.O.D.
728 LAWRENCE AVE. • DETROIT 2, MICH.

4. All the steps I really know.

   Shake R forefinger to audience.

5. Tap, Tap, Tap, and out back down

   Tap R fwd 3 times on "TAP, TAP, TAP",
   Step R together on "AND",
   L Shuffle step on "OUT BACK DOWN".

6. This is how I go to town.

   1 - Step R to R on "THIS"
   2 - Dig L to R on "IS"
   3 - Step L to L on "HOW"
   4 - Dig R to L on "I"
   5 - Step R to R on "GO"
   6 - Dig L to R on "TO"
   7 - Stamp L to L on "TOWN"
   8 - Rest.

7. Heel and toe and prance, prance, prance

   R heel fwd on "HEEL"
   R toe back on "TOE"
   Ad lib prancing on "PRANCE, PRANCE, PRANCE"

8. Now, I'll even do a dance.

   Feet together, hands at sides, palms toward audience.

(To be concluded in the next issue.)

† ORIGINAL AL GILBERT ROUTINE – 4108-B W. BURBANK BLVD., BURBANK, CALIF.

Southern California group lays claim to having the first Medalists in the International Ballroom Standards. Among teachers and examiners who participated during August at the Statler Hotel in Los Angeles, California, in the first Medalist examinations are, left to right: Charley Baker, Margaret Baker (Examiners), Anne B. MacIntoch, Cheri Weatherspoon, Beverly Holobough, Dorothy Lewellin, Mort Lewellin (Silver Medalist), William Thomas (Teacher), Nora Hoadley, Peggy Spencer (Silver Medalist), Selma Haytema, Val Rodgers (Teacher), Basil Valvasori (Teacher), Joanne Nix (Examiner), and Germaine Ballou (Teacher). —Dancing Star Photo

STUDIO NOTES. . . .

BALLET Celeste of San Francisco, held its first fall concert Oct. 3rd at the Legion of Honor Theatre. The program included 'Les Sylphides', 'Little Anna', (the story of Pavlova's early childhood and training) and the final scene of 'Coppelia'. Merriem Lanova directed.

THE Danny Hoctor Fan Club with 75 members meets monthly at the Patricia Williams School of Dance in Hayward, Calif. The club discusses Danny's programs, dancing, future etc.
ED NOTE: Does anyone else know of any such dancers' fan clubs? Let's hear from you if you do.

RUSSELL Sage, pupil of Olga Ziceva, played the lead in 'The Medium' in the Opera in the Round in San Francisco. Russell was selected for the part after having been seen performing with the San Francisco Ballet Company. . . . Another Ziceva Student, 18-year-old Phil Falcone has been accepted as a student of the Sadler's Wells Ballet School in London, England. The young student left the last of July to study for one year with the famed Sadler's Wells School.

EVA Varady student, Mildred Dolan, is now on tour with the famous line of precision dancers—Gaye Foster's Roxyettes.

David Farmer—son of Mary Farmer, secretary of Associated Dance Teachers of Southern California, poses with Bobbie Lynn Mosher.

Peggy Munoz, whose first instalment of 'Modern Dance Comes of Age in Mexico' appears in this issue, is a resident of Mexico.

Born in New Rochelle, New York, Miss Munoz graduated from the University of Delaware. In 1950 she went to Mexico and became interpreter for her uncle who had just become Governor of Veracruz State.

Her writing experiences include: Art columnist for a local paper, music-drama critic for The News of Mexico and correspondent

(page 307)

DANCE RECORDS, Inc.

(DANNY HOCTOR, PRES.)

NEW RELEASES

We of Dance Records, Inc. predict the following records will be the "HIT" of many recitals next year.

DH-124 "MY BABY AND ME"* (Tap)
A very cute number. Excellent for one couple or as many couples as desired.

DH-125 "MY (MOTHER) USED TO BE" (FATHER)* (Tap or Ballet)
A very good number for recitals. We have both a tap and ballet routine to this number. Please specify which desired when ordering. Clever orchestra arrangement. Soft-shoe.

DH-126 "ONE DANCE EACH DAY"* (Tap)
This number first performed on Kate Smith TV show. Very good—Solo, double or group. Use on any show.

DH-128 "CALYPSO DANCE* (Production Tap)
Here is the Perfect Recital or Act opener. Wonderful lyrics and simple production tap dance routine available. Use on any show—will be a hit.

DH-133 "DANCE YOUR BLUES AWAY"* (Tap)
A very good bounce number for solo, double or group. Will be popular — Use on any show.

DH-134 "BYE BYE BLUES (Tap)
You know the tune, but wait till you hear our orchestra play it. Two choruses of Stop time for Tap routine. Fast finish (for trenches). Inspirational. Advanced beginner routine available.

DH-136 "SMILES" (Tap)
Orchestration written especially to accompany the "Little Ones." Good Stop Time, cute finish. Beginners tap routine available.

☆

WATCH FOR NEW RELEASES EACH MONTH

Routines available to all the above records — $1.00

***Sheet Music (as on record) available $2.00**

RECORD PRICE

1-6	$1.60
6-23	1.30
24 or more	.98

Mailing charges: 25c first record, 5c each additional record. No charges to exceed $1.00.

☆

Send for FREE Catalogue

DANCE RECORDS, INC.
P. O. BOX 289, Radio City Sta.
New York City 19, N. Y.

Diary of a Career-Girl

This is the 26th *installment of an actual day-by-day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1954 by DANSTAR PRESS)

Friday, April 25th

Today the show played very well and I'm happy about my part.

This afternoon we had a long test in speech and phoenetics. It was hard, but I answered all the questions.

Shelley Winters and Vitorio Gasman were at Mainstage tonight.

Saturday, April 26th

I couldn't take my dance lesson today because of all the studies I had to attend to. Examinations next week as well as the show—not to mention all our projects that are due.

I saw Marie Wilson tonight at the Mainstage Theatre. One thing about ushering at the Playhouse, you sure do get to see a great many of the stage and screen players.

Sunday, April 27th

Spent the day catching up on laundry and working on projects. Kip came over and presented us with some terrific ideas for music. We had just been talking about what we needed. He sat down and played it exactly. Now we're going to try to get him to compose our music as well as play for the show.

Monday, April 28th

Marshall seemed quite pleased with the way rehearsal went today.

This afternoon we had speech and stage management. Mrs. Farnsworth is sick, so we didn't have physical education.

We're all excited about 'Everywoman'. We hardly think about anything else. Kip came to our meeting after school and played the music he composed and the committee was very enthusiastic about it.

I went back stage while Macbeth was on, tonight, and watched for a while.

Wednesday, April 30th

Rehearsed on Mainstage today. Tomorrow is the show. Everyone is looking forward to it because they feel it will be good. The writing committee is still working on revisions of 'Everywoman' and we start rehearsals Monday.

Worked tonight. Angela Lansbury's mother came to the show.

May Day

The show went beautifully and the audience received it well. We all had a wonderful time doing it. Except for a few frantic moments backstage when I had a quick change and the zipper on my skirt got stuck. I'm sure I could have fixed it myself, but everyone thought they ought to help me, and they all tried at once. I ended up by going onstage unzipped with my jacket covering it.

This afternoon we stayed after class while Mr. Rence gave us a critique on the show. He said he saw a marked improvement in every one. Our characters were real and very believable.

Friday, May 2nd

We saw the other projects today. They were 'Richard III' & Pride & Prejudice'. It certainly is interesting to watch the progress of various students.

After school a group of us were sitting in the living room listening to Kip play the score to 'Everywoman', when Irving Berlin's daughter walked in. She is a friend of one of the students here. Kip played 'Blue Skies & Always' which seemed to make quite a hit.

Saturday, May 3rd

Had to work today, so I missed another dance lesson. I sure hated to miss it, but there's nothing I can do. Sure hope I'll be able to devote more time to my dancing this summer.

Tomorrow we're having a barbecue in Cue Gardens (in back of the dorm) and Shirely and Nancy and I are on the food committee.

Sunday, May 4th

Went to 12 o'clock Mass then came home and went to work. There was a Coleman Concert at Mainstage today so I had to usher.

After work I came home and helped decorate for the party. Craig Alberts was in town today and he called me to go out, but I couldn't because of the barbecue. I asked him to come to that instead. It was wonderful to see him again. He seems happy with his job on the Los Angeles Times. He's been doing a lot of writing on the side.

Just when everything was going swell with the barbecue, jam session et al, I got a phone call saying I was needed as a replacement on the job. . . .

Monday, May 5th

Today we read for parts for 'Everywoman', but as yet they haven't cast. I want to read for Vice—there is a big opportunity for dancing in that part.

ORDER BY MAIL!

RUBBER STAMP SPECIAL

IRON
HEAVY RUBBER CUSHION
VISIBLE CELLULOID LABEL
VISIBLE
CELLULOID COVERED IDENTIFICATION LABEL SAME READING HERE AS RUBBER STAMP PRINTS
RUBBER PRINTING DIE
SAME READING ON LABEL AS RUBBER STAMP PRINTS

To introduce our Mail Order Rubber Stamp Service and the Excellent Quality of our Workmanship, we will mail, Postpaid, a 2 or 3 Line Rubber Name and Address Stamp and No. 00 Stamp Pad, (Black, Blue, Green, Red or Violet), and a small bottle of ink with a brush in cap for easy re-inking-

For Only $1.89 Check or Money Order.

ORDER YOURS TODAY FROM

Dance Craft

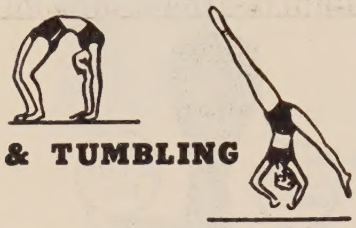
376 ALMADEN AVE.,SAN JOSE 10, CALIF.

DANCING STAR'S *Circulation is NATIONAL!*

This afternoon we had our Speech test in laughter. What a class! It ended up by everyone having 'fits'. I'm afraid the outcome of my stage managing project wasn't very good. We seemed to get crossed up some how on cues. When I gave the cue for music I got thunder, some of the cues were late and some of the props were missing. Pretty sad!

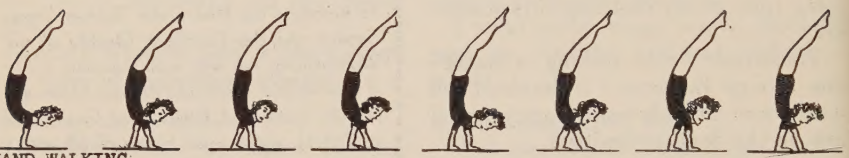
(to be continued)

ACROBATICS & TUMBLING



BY JAMES A. ROZANAS

This is the 17th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.



HAND WALKING

From a handstand position, legs perfectly straight, toes pointed, feet together, arms shoulder width apart with the fingers spread apart and pointed forward. The head is held forward and upward with the back well arched and the heels in a straight line with the head. Keeping the body arched and in balance, walk forward by moving one hand forward about six inches followed by the other hand moving forward the same distance. The body acts as a single unit from the toes to the shoulders. The hips do not roll from side to side and the body weight is never on the heel of the palm. The body is never over balanced forward and the only movement is from the arms and shoulders.

FORWARD WALKOVER (One Hand)

This is done exactly the same as a regular walkover, except that one hand is placed on the floor and the other hand is held on the hip. Either hand may be used as there is no set rule for this. (Some people use the hand and foot on the same side of the body, while others use the opposite hand and foot. However, it is best that the pupils learn to work with either hand on the floor.) Keep the elbow straight, and the fingers forward, the head up and kick the forward leg up and over with a little more speed than usual. At no time does the body lean over to one side, but should go over straight forward just the same as if both hands were on the floor. Can also be done to the opposite side.

Drawings and Text, Copyright 1947, by James A. Rozanas, 720 E. 92nd. St., Chicago 19, Illinois.

INDEX OF DANCE SCHOOLS

CALIFORNIA—HOLLYWOOD

DANCERS INTERNATIONAL

Charley Baker, Founder
Phone ANgelus 92-111

CALIFORNIA—SAN FRANCISCO

MASON-KAHN DANCE STUDIO

All types of Dance Training
1125 Market St. UN 1-2110

CALIFORNIA—SAN FRANCISCO

SHIPLEY and MAPLE SCHOOL of the DANSE

All types of dancing for all ages
'West Coast's Foremost Dance Instruction'
450 Geary Street GR 4-2338

CALIFORNIA-SAN MATEO

ZICEVA BALLET SCHOOL

Children, Adults and Teachers
631 'B' Street
Diamond 3-8485

HAWAII—HONOLULU

MAY & ROGERS DANCE STUDIO

Ballroom Instruction and Exhibition
138 S. Beretania at Bishop
Phone 501125

NEW YORK—NEW YORK

BYRNES & SWANSON

All types of Ballroom Dancing taught. Beginners & Professionals
201 West 72nd Street TR3-0852

PHOTOGRAPHY

THEATRICAL PHOTOGRAPHY at its finest. If you want a specialist in this line, phone BILL COGAN, SK 1-8665. For top-flight photographs of Dance Recitals, Nite Club Acts, Publicity Shots, etc. contact BILL COGAN, 2219 Clement St., San Francisco.

(from page 303)

for the magazine, Musical America.

Peggy Munoz' first published article on modern dance 'On With the Dance' (see Dancing Star, Jan. and Feb. 1954) came about after she had met Jose Limon in Mexico.

DANCING STAR ***(A National Dance Magazine)***

376 ALMADEN AVE.
SAN JOSE 10, CALIF.

SUBSCRIPTION FORM

☐ Check here if you enclose $4.00 for TWO YEARS (24 Issues) DATE.....

☐ Check here if you enclose $2.50 for ONE YEAR (12 Issues) AMT. ENC. $.....

☐ **Check here if this is a RENEWAL ORDER.**

☐ Bill me — (IF YOU ENCLOSE PAYMENT, WE WILL ADD AN EXTRA MONTH TO YOUR SUBSCRIPTION.)

NAME..... ADDRESS.....

CITY..... ZONE..... STATE.....

☐ Teacher ☐ Student ☐ Professional ☐ Dance Enthusiast ☐ Library

(Binders for DANCING STAR MAGAZINE, $3.00 Each. Holds 12 Issues.)

Note: Add 50c a year for Canada and Latin America — 75c a year foreign.

of DANCING STAR MAGAZINE

"A National Publication"

contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material

Order back issues now to get these interesting articles:

"Phoney Talent Scouts"—Part I, July, 1951; Part II, Aug., 1951. Both for	70¢
"Papa, Won't You Dance With Me?"—February, 1951	15¢
"Your Child and Ballet"—Part I, Nov., 1951; Part II, Dec., 1951. Both for	30¢
"Should A Teacher Receive Credit?"—(Editorial) March, 1951	50¢
"Cinderella of the Ballroom"—February, 1952	15¢
"Trance Dancers of Bali"—Part I, Nov., 1952; Part II, Dec., 1952. Both for	30¢
"Tumbling vs. Acrobatics"—March, 1952	15¢
"Your Goal and How to Attain It"—April, 1952	15¢
"Never Had A Lesson In My Life" (an excerpt)—June, 1952	15¢
"Selling Dancing" (Editorial)—February, 1953	15¢
"Confessions of a Contortionist"—March, 1953	15¢
"Tamara Toumanova, An International Institution"—March, 1953	15¢
"A Matter of Babies", An informal meeting with Isadora Duncan —April and May, 1953. Both for	30¢

DANCING STAR 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my.....Check.....Money Order for $..... Sorry, no C. O. D.s.

Name (Print).....Address.....

City.....Zone.....State.....

.....Teacher.....Student.....Professional.....Dance Enthusiast.....Library.....

Dancing Star
376 ALMADEN AVENUE SAN JOSE 10, CALIF.

Sec. 34.66, P. L. & R.
U. S. POSTAGE
PAID
Permit No. 543
SAN JOSE, CALIF.

POSTMASTER: Forwarding and Return Postage Guaranteed. If Addressee has moved, please forward matter and notify us on Form No. 3547